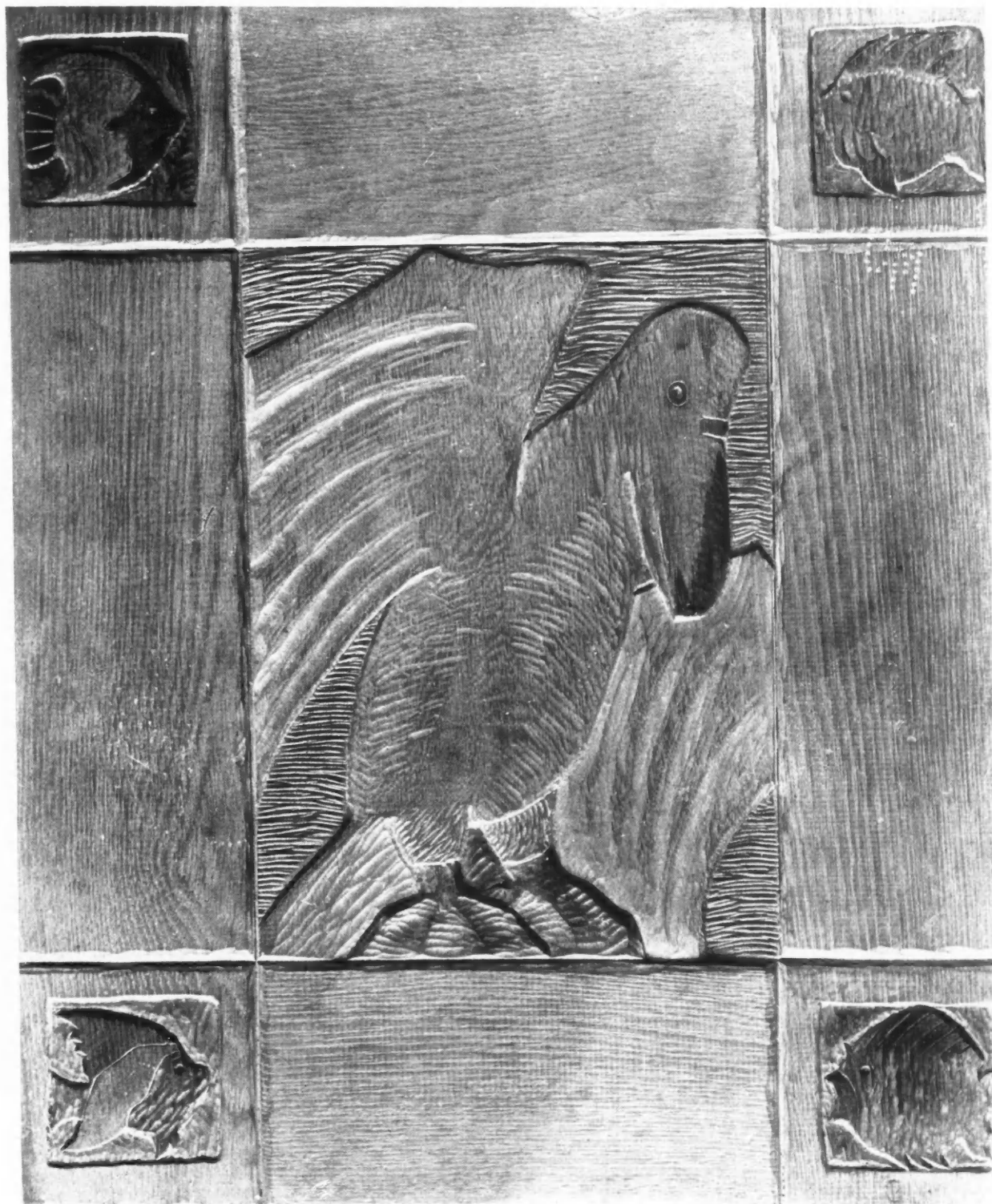


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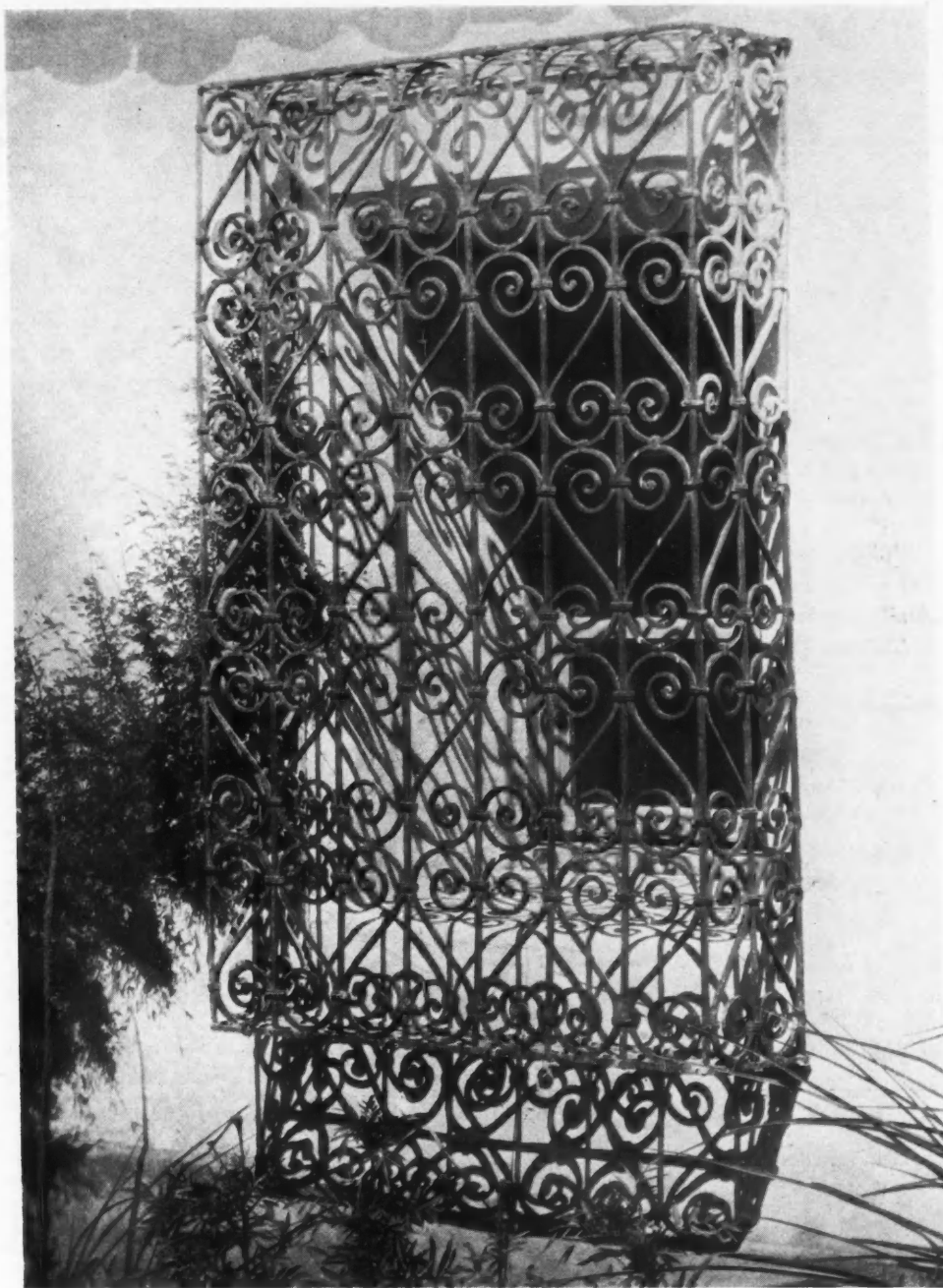
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Announcements of exhibitions, concerts, clubs, college events, lectures, dramatic productions, sports, for the calendar pages are free of charge and should be mailed to CALIFORNIA ARTS AND ARCHITECTURE, 627 South Carondelet Street, Los Angeles. Edited by Ellen Leech.

ANNOUNCEMENTS

THE LECTURE COURSE ON CURRENT TOPICS is presented each season to encourage the intelligent discussion of public affairs. The lectures are given at the Community Playhouse, Pasadena, California, on Monday afternoons at 4:15. The current programs are:

Jan. 23, George E. Vincent, "As Others See Us."

Jan. 30, William Henry Chamberlin, "The Balance Sheet of the Five Year Plan."

Feb. 6, Henry Noel Brailsford, "Strangled by Usury: The World's Problem of Debt."

Feb. 13, Richard Von Kuhlmann, "Germany and the Future of Europe."

ENGLISH SPEAKING UNION, California Branch, holds the annual meeting and tea, January 19, at the Woman's City Club, San Francisco, California. Miss Mary Floyd Williams speaks on India and the English speaking Indians.

ONEONTA CLUB sponsors a series of lectures at the Junior High Auditorium, South Pasadena, California. The programs include a new lecture by Will Durant, "America and the World"; a talk by Capt. C. W. R. Knight, accompanied by his motion and still pictures, entitled "Monarchs of the Air"; a debate concludes the series, "Resolved that India Should Be Free." The affirmative is taken by Jehan Warliker, and the negative by Patricia Kendall.

PACIFIC GEOGRAPHIC SOCIETY continues the "Globe-Trotter Series" at the Civic Auditorium, Pasadena, on Friday evenings, and at the Philharmonic Auditorium, Los Angeles, on Saturday evenings. The lectures are illustrated with motion pictures and several are augmented with musical programs. The current dates and speakers are:

Jan. 27, Pasadena, Jan. 28, Los Angeles, Fr. Bernard Hubbard, "Through Fire and Ice."

Feb. 17, Pasadena, Feb. 18, Los Angeles, Stuart Chase, "Mexico."

COMMONWEALTH CLUB presents Vithalhai J. Patel, president of the Indian Legislative Assembly, at a special luncheon meeting, January 18, at the Palace Hotel, San Francisco, California. The subject of Mr. Patel's address is "What India Wants and Why."

THE LOS ANGELES FORUM is presenting a series of lectures at the Philharmonic Auditorium, Los Angeles, California. The current speakers and subjects are:

Jan. 23, Frank Lloyd Wright, "My Life and Work."

Feb. 6, Will Durant, "Russia and America."

THE M. H. de YOUNG MUSEUM, San Francisco, California, sponsors a lecture by Etha Wulff, January 20, on Eighteenth Century printed cotton textiles; and on January 27 a talk by Aline Kistler on "The Times of Nanteuil" in connection with an exhibition of Nanteuil's prints.

CHURCH ARCHITECTURE is again considered in the eleventh annual North American Conference, February 23-24-25, at Chicago, Ill. The Christian Herald at the same time holds the annual exhibit of Ecclesiastical Architecture. The programs include many subjects of interest and an important item considered is the relationship of church building to city planning.

SPRING GARDEN SHOW of Oakland, California, will follow the design of prize winners in the contest, open to landscape architects, engineers, artists and students of garden design throughout the state. The show will be held at the Municipal Auditorium, April 21 to 24. Rules of the competition are those prescribed by the American Society of Landscape Architects. John W. Gregg, head of the division of Landscape Design, University of California, is professional advisor.

ART OF INTERIOR DECORATION is offered as an advanced course by University College of the University of Southern California, at Barker Brothers, Los Angeles, California. Students use a house plan and work out a scheme of decoration and furnishings. The division of subjects is covered by lectures by Edgar Harrison Wileman on Wednesday afternoons, 5:40-8:00.

GOLDEN GATE KENNEL CLUB holds the twenty-fourth annual dog show, January 28-29, at Dreamland Auditorium, San Francisco, California. The judges are Mrs. Charmian Lansdowne of London, and

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George S. Thomas of Hamilton, Mass. Governor Rolph awards a silver trophy to the best dog in the show, while Mayor Rossi gives a prize to the best sporting dog.

SPORTS IN STATED SERIES occupy the days at Del Monte, California. January holds varied entertainments, with particular attention to the polo fields, which were reseeded and top-dressed last summer. The top events scheduled for February are:

Feb. 9-11, Pacific Coast Intercollegiate Golf Championship.

Feb. 12, Lincoln's Birthday Golf Competition.

Feb. 18-19, Gold Medal Competition.

Feb. 22, Pebble Beach Gold Golf Vase Competition.

Every week-end in February, High Goal Polo League.

HOTEL ASSOCIATION of Northern California recently elected officers as follows: President, C. S. Stanley of Hotel Del Monte; vice president, Charles A. Stewart, Hotel Stewart, San Francisco. The second vice president is W. A. Newcomb, Hotel Sainte Claire, San Jose; W. E. Smith, Hotel Virginia, San Francisco, is treasurer, and John F. Shea, San Francisco, secretary.

THE PACIFIC COAST CIRCUIT has been formed with the U. S. Polo Association sanctioning the dates and conditions for the following tournament play:

PACIFIC COAST NOVICE EVENT, at handicap for teams of 8 goals and under, at Uplifters Club, Los Angeles, January 6-19.

LOW GOAL HANDICAP, for teams of 6 goals and under, at Riviera Polo Club, Los Angeles, January 20-February 2.

PACIFIC COAST CIRCUIT CUP, at handicap for teams of 12 goals and under, at San Mateo-Burlingame Polo Club, San Mateo, February 3-16.

PACIFIC COAST OPEN CHAMPIONSHIP, on flat for teams of 15 goals and over, at Midwick Country Club, Pasadena, February 17 to March 2.

PACIFIC COAST HIGH GOAL HANDICAP, for teams of 15 goals and over, at Del Monte Polo & Racing Association, Del Monte, March 3-16.

PACIFIC COAST JUNIOR CHAMPIONSHIP, on flat for teams of 12 goals and under, at San Mateo-Burlingame Polo Club, San Mateo, March 17-30.

COMMUNITY THEATERS

COMMUNITY PLAYHOUSE, Pasadena, California, forges ahead each month with greater productions, new and original plays balance old plays, intelligently interpreted. Modern angles are inserted but smoothed into curves. New programs open on Tuesdays, usually run two weeks with Saturday matinees. No performance on Sunday. Current programs are:

Jan. 10, "The Devil Passes", by Benn W. Levy, with Ruth Matteson and Gordon Westcott in the leading roles.

Jan. 31, "Cricket on the Hearth", Gilmor Brown's arrangement of Charles Dickens' novel, opens a return engagement by popular request.

GATEWAY PLAYERS CLUB, in announcing forthcoming productions, promises diversified entertainment and originality at their intimate playhouse, 4212 Sunset Boulevard, Los Angeles, California. Programs are:

Jan. 11-12-13-14, "Petticoat Town", a comedy of village life in Spain, directed by Francis Josef Hickson.

Jan. 25-26-27-28-29, "Proof of the Pudding", a comedy by Anne Murray, directed by Don Brody.

Jan. 31, Players' Program of one-act plays. Don Brody, Master of Ceremonies.

Feb. 11-12-13-14-15-16-17-18, "Driven" by Jay Gelzer. Directed by Francis Josef Hickson. A scenario of the silent screen, first time on any stage.

THE COMMUNITY PLAYERS, Riverside, California, follow a policy of variety, offering a different type of play each month. They own their playhouse at Twelfth and Almond Streets. Next production:

Jan. 24-25-26-27, "Louder, Please", by Norman Krasna, a satire on publicity as it prevails in Hollywood studios.

LOS ANGELES COUNTY DRAMA ASSOCIATION holds the second annual One-Act Play Tournament, February 23-24-25, at Beverly Hills, California. Contestants are members of the Association. Three independent adjudicators make the awards, first and second prize to groups, and first honor to best individual performance by a man and by a woman. The National Playwriting Contest, sponsored by the Association closes March 1. Address all communications to the office, 240 So. Broadway, Los Angeles.

CLAREMONT COMMUNITY PLAYERS announce a change of schedule, the plays now run a full week instead of two week-ends, opening on the first Tuesday of each month and running through Saturday, with a matinee. All plays are given at the Little Theater in Padua Hills, near Claremont, California. "Remote Control" is the January production.

Feb. 7-8-9-10-11, "Pygmalion". "Christmas at Mi Rancho Bonito" is a staged version of life on a little ranch in Mexico, arranged and produced by Mrs. Bess Garner at the Little Theater in Padua Hills. It is given both evening and matinee performances during the month: Jan. 20-21 and 27-28.

COMMUNITY PLAYERS, Inglewood, California, announce the presentation of "The Passing of the Third Floor Back," Jan. 20-21.

GARRETT CLUB at 2122 Berkeley Ave., Los Angeles, California, presents "Royal Crooks," January 19-22 and 26-29.

TOUCHSTONE DRAMA SHOP, a student theater organization of the University of Southern California, gives three one-act plays at the Touchstone Theater, Los Angeles, California, opening January 20. The plays are "End of the Dance," "A Night at an Inn" and "A Wedding." Each play has a different director, the first is directed by Mary Cianfoni, the second by Jack Swarthout, and the third by Helen Houghton.

LITTLE STUDIO THEATER of Gold Hill, Monrovia, California, continues the productions under the direction of Mrs. Frances E. Newell and Mrs. Thelma L. Schultheis, and has entered a play in the February tournament at Beverly Hills.

THE WAYFARERS prefer to produce original plays in their small theater at 74 Commercial Street, San Francisco, California, and frequently use their own adaptation of a piece of fiction. The plays selected are given five performances under the direction of Jack Thomas.

REGINALD TRAVERS REPERTORY PLAYERS present a play in reading form on Thursday afternoons at the Travers Theater, Fairmont Hotel, San Francisco, California. The cast provides a representative for each character but the players read from the manuscript and there is no attempt at setting or costuming. There is, however, sufficient action to make a pleasing interpretation.

"THE GEISHA," Owen Hall's delightful comic opera, is pleasingly revived at the Travers Theater, Fairmont Hotel, San Francisco, California.

HENRY DUFFY presents "Bridal Wise," by Albert Hackett and Frances Goodrich, at the Alcazar Theater, San Francisco, California. The featured players are Lois Wilson, Tom and Matt Moore.

THE WILBUR PLAYERS are providing a season of stock at the Tivoli Theater, San Francisco, California, and are offering amusing productions unusually well done.

GEORGE BERNARD SHAW'S new play, "Too True to Be Good," is amusing all audiences at the Columbia Theater, San Francisco, California. This new play by the famous Irishman, has been seen in Boston and New York but makes its first appearance on the western coast as Mr. Shaw arrives for his first visit to the United States.

LOUISE DRESSER is seen in her latest comedy success, "A Plain Man's Wife" at the Curran Theater, San Francisco, California. This play was premiered at the Community Playhouse, Pasadena, under the direction of Gilmore Brown.



Diana Wynyard qualifies excellently in the unfolding of the sequences of "Cavalcade" and makes the history of England glow and burn with beauty.



A hostess and a guest at "Mi Rancho Bonito," the dramatization of daily life on a little ranch in Old Mexico. The two are seen in several folk dances, and their voices make the old-time songs beautiful.

ROMANTIC REALITY IN DRAMA

By ELLEN LEECH

"CAVALCADE" is illuminated history, a film worth the effort. It is an unfolding of the great events that have marked the days of Great Britain for the past thirty years. The major events, the Boer War, the death of Queen Victoria, the World War, are all treated epically, never in detail. Great tragedies, particularly the disaster of the *Titanic*, are stressed poignantly yet swiftly in the delicacy of the photography. To students of history, even to the casual reader of news events, this sequence of the years arouses memories, the mind moves with the pictured semblance, elaborating and motivating. For the sake of romance, the various historical incidents pick up and carry through the men and women whose lives are woven into the pattern. These are not selected as historical personages, merely human beings involved by fate. It is a dignified, inspirational film, entertaining throughout. Frank Lloyd directed and deserves full credit for a real accomplishment. Diana Wynyard and Clive Brook are perfectly cast in the leading roles and admirably sustain them.

THE celebration of El Nacimiento may rightly continue to February, and this is observed in "Mi Rancho Bonito," that delightful bit of reality made romantic, by the genius of Bess Garner, at the Little Theater in Padua Hills, near Claremont, California. Here a bit of pastoral life is presented by pastoral people so perfectly that it attains sheer artistry. The actors are not recruits from either stage or screen, but are working people. Every one is employed at Padua Hills, and when not on the stage they follow their duties in the kitchen, the diningroom, the grounds, or in the surrounding orchards and vineyards. The little play is a simple, modest, charming thing, outlining a day on a little ranch in Mexico. The stage is set as the forecourt, the patio, of a simple ranch and here in the shadow of the ramada the small duties of the day

are enacted. Chance visitors arrive, there is occasion for a fiesta, with the old, old songs and the folk dances of a primitive people. The usual round of life is interrupted by the advent of Christmas and the celebration of El Nacimiento. To this these young Mexicans contributed doubly, building the entire stage set in miniature. One modeled the camels, the cattle, the sheep; others dressed the small characters, while the boys constructed the shelter for the adoration group.

Built up bit by bit from the experiences of the actors themselves, filled with the songs and dances of their native land, the production has grown under the guidance of Mrs. Garner until it surpasses expectations. Then there is added glamour. If it is a palpitating thing to visit a green room after a show, how much more heartening to lunch or dine with the ministrations of these dark-haired, bright-eyed girls and boys, who entertain and beguile so charmingly.

THE Drama is, by request, still reminiscent of Christmas. At the Community Playhouse, Pasadena, "The Cricket on the Hearth" is repeated for the pleasure of those who missed the earlier presentation. Gilmore Brown uses his own adaptation, a charming arrangement of the story by which Charles Dickens immortalized the cricket. To preserve the descriptive narrative Mr. Brown reads portions of the book, and the rest is charmingly presented in dialogue and interpretive pantomime, interspersed with chirps from the cricket, gay in happy times but sadly silent when sorrow comes. Charles Dickens himself could not arrive with more apologetic bustle, nor settle down more serenely to read the lines than does Gilmore Brown, thus adding another characteristic touch to the production. The adaptation preserves the flavor of the times it depicts, the days of an older yet merrier England, and flows true to the wishes of the cricket, even to the chastening of the villain.

"WHEN LADIES MEET," a comedy by Rachel Crothers, is presented by Belasco and Curran at their respective theaters in Los Angeles and in San Francisco. Kay Johnson assumes the role of a novelist.

"MR. FAITHFUL," a satirical comedy by Lord Dunsany, under the plans of Harry L. Cort, will be seen at San Francisco and Los Angeles. A preliminary presentation is given at the Community Playhouse, Pasadena, January 23, by arrangement with Gilmore Brown.

HENRY DUFFY announces the appearance of Lilyan Tashman at his theaters in a continental comedy, "Grounds for Divorce," translated by Guy Bolton from the original by Ernest Vajda.

THE CINEMA

"ANIMAL KINGDOM," dear to the theater goers because of Philip Barry's clever dialogue, is admirably translated to the screen by Leslie Howard, who created the stage role, Ann Harding and Myrna Loy. The rather small but well handled plot revolves around a dilettante artist and two women. Owing to the influence of his father he marries the social favorite but later returns to the girl he had really loved all the time. That seems to offer very little, but trust Barry and the excellent cast to make it thoroughly entertaining.

"SON-DAUGHTER" is enchanting entertainment, evanescent, and unreal only as fantasy is unreal. It is a poetic, plaintive dream, but imbued with the spirit of eternal love. Helen Hayes is established as an actress of remarkable range and power in this production, her innate charm pervades the film. Ramon Novarro is splendidly convincing in his dramatic scenes and equally at home in the lighter scenes at the opening. His song is charming.

ANOTHER PLAY to come practically unchanged from the stage to the screen is "Cynara," proving unusually intelligent screen fare. Ronald Colman has the role played by Philip Merivale in the theater and while the support is adequate the translation to the film seems to lose something of the social significance, a shade of the undercurrents of the emotional atmosphere.

AN EPISODE of life, screened with Edward G. Robinson in the lead, is "Silver Dollar," purporting to tell the story of a dramatic character of Western America, H. A. W. Tabor, closely linked with the history of silver in the United States. Yates Martin is the name used in the film and Robinson succeeds in making him a fairly lovable character despite his bombast, his miserable desertion of his wife, and his final bewildered defeat.

WITH Frank Borzage directing, "A Farewell to Arms" becomes a softer thing than the Ernest Hemingway novel. Helen Hayes and Gary Cooper sustain the principal roles perfectly throughout, making the challenged ending—the sad one—seem the only logical one.

NOT RECOMMENDED for beauty but as an example of screened horror is H. G. Wells' "The Island of Lost Souls." Charles Laughton gives a gripping performance, suave and quiet, but filled with deadly menace. While in essence a fantasy, it bristles with suggested scientific experiments.



Clive Brook, in a leading role, adds reality to the filmed historic document, "Cavalcade." A genuine achievement from the Fox Studios, directed by Frank Lloyd.



Photograph by Gabriel Moulin

SAN FRANCISCO'S FINANCIERS ARE PATRONS OF THE ARTS

On New Year's Eve several hundred San Franciscans witnessed the unveiling and dedication of two monumental sculptures carved from California granite by Ralph Stackpole, a San Francisco artist. The two groups, "Mother Earth" (seen at the left in the picture) and "Man and His Inventions", each twenty-one feet high, stand at either side of the entrance to the new San Francisco Stock Exchange at Pine and Sansome Streets. The ceremonies, arranged by the San Francisco Art Association, included participation of the municipal band and speeches by Albert L. Ehrman, president of the Exchange, and Timothy L. Pflueger, president of the Art Association and one of the architects of the Stock Exchange building. Sixty art students in smocks and berets lent a certain atmosphere to the occasion. Junius Cravens, art critic of "The Argonaut", after poking some fun at the smocks and berets, was moved to remark that "Stackpole's massive groups strike us as being, by all odds, the city's most artistic monuments". And they are!

MUSIC

THE PHILHARMONIC ORCHESTRA, conducted by Dr. Artur Rodzinski, continues the season of symphonic concerts at the Philharmonic Auditorium, Los Angeles, California. The symphonic pairs are presented on Thursday evenings and on Friday afternoons, while the "popular" concerts are given on Sunday afternoons. The current dates for the pairs are January 12-13 and 26-27. The February dates are 9-10 and 23-24. The Women's Committee of the Philharmonic Orchestra sponsors a series of symphonies for young people. The next of these concerts will be given March 14. Dr. Henry Purmort Eames of Scripps College gives explanatory talks preceding these concerts.

SAN FRANCISCO SYMPHONY ORCHESTRA closes the winter schedule under the direction of Bernardino Molinari in January. The symphonies are given at the War Memorial Opera House, San Francisco, California. The Young People's Symphony Concerts are also given at the Opera House, under Mr. Molinari, with two in January.

MUNICIPAL SYMPHONY CONCERTS alternate with the regular symphony pairs, presented by the San Francisco Symphony Orchestra, Friday afternoons and Saturday evenings at the War Memorial Opera House, San Francisco, California, and are given on Saturday evenings.

SEATTLE SYMPHONY ORCHESTRA, under the direction of Basil Cameron, gives the final concert of the winter season, January 16, at the Metropolitan Theater, Seattle, Washington.

CIVIC ORCHESTRA, Pasadena, California, directed by Reginald Bland, gives a program of ten concerts during the season. The five concerts termed "popular" are given first in the evening at the Civic Auditorium and repeated the following Sunday afternoon at the Gold Shell.

COLEMAN CHAMBER CONCERTS, organized and directed by Alice Coleman Batchelder, are presented at the Community Playhouse, Pasadena, California. The remaining three concerts of the season are given in the evenings at eight fifteen. The artists and the dates are:

Feb. 12, The Bartlett-Frankel String Quartet.
March 5, The Roth String Quartet.
April 9, The London String Quartet.

THE BEHYMER TUESDAY COURSE, presented at the Philharmonic Auditorium, Los Angeles, California, includes the following artists and dates:

Jan. 17, Doris Kenyon, song recital.
Jan. 29, Jose Iturbi, Spanish pianist.
Feb. 14, Don Cossack Chorus, "Singing Horsemen of the Steppes".
Feb. 21, Josef Hofmann, pianist.
Feb. 28, Vladimir Horowitz, Russian pianist.

PRO-MUSICA, Los Angeles Chapter, presents the second concert of the season, January 11. The program is given by Alexandre Tansman, Polish composer, assisted by Miss Margaret Coleman and the Vertchamp String Quartet, at the home of Mrs. H. A. Everett, Pasadena, California. The third concert is an "All American Program", given in cooperation with the Los Angeles Philharmonic Orchestra, conducted by Dr. Artur Rodzinski, Sunday afternoon, February 19, at the Philharmonic Auditorium.

CLAREMONT COLLEGES present the Artist Course at Bridges Auditorium. Four events of the six have been given. The artists and dates to come are:

Feb. 28, Los Angeles Philharmonic Orchestra, Artur Rodzinski, conducting.
March 17, Joseph Szigeti, violinist.

THE BARTLETT-FRANKEL STRING QUARTET is heard in the second of its Candlelight Chamber Music Evenings, January 20, in the Music Room of the Biltmore Hotel, Los Angeles, California.

THE SMALLMAN A CAPPELLA CHOIR, John Smallman conducting, gives a concert, Friday evening, Jan. 20, at the Wilshire Ebell Theater, Los Angeles, California.

FRITZ KREISLER appears in recital the night of January 31, and the afternoon of February 4, at the Philharmonic Auditorium, Los Angeles, California, under the management of Ruth Cowan, of the Artists' Service of NBC.

MARY WIGMAN appears with twelve young dancers from her school in a program, January 24, at the Philharmonic Auditorium, Los Angeles, California, under the management of George Leslie Smith.

BAR KAH SI ENSEMBLE is heard in concert, January 24, at the Music Room, Biltmore Hotel, Los Angeles, California. The Ensemble has secured the assistance of Morris Stoloff, violinist, and Antonio Raimondi, clarinetist, for this concert.

ROYAL BROWN succeeds the late Dr. H. J. Stewart as organist at Balboa Park, San Diego, California. Dr. Stewart had served San Diego as official organist for more than seventeen years.

THE SUMMER SYMPHONY ASSOCIATION, San Francisco, California, intends to accommodate large crowds at low prices next season. A series of eight concerts is planned at the Civic Auditorium under famous guest conductors. Alfred Metzger continues as chairman of the music committee, Tom Gilron as manager. The season opens in July.

THE HOLLYWOOD BOWL ASSOCIATION, through Glenn Tindall, manager, announces the annual prize competition will close April 10. This prize of \$1000 is given by Katherine Yarnell, following a custom of five years' standing. Compositions must be for full orchestra, unrestricted by form, and will be judged by three competent authorities. The Bowl Association will give full details on request.

LOS ANGELES CHAMBER MUSIC SOCIETY presents the Vertchamp String Quartet at the Council House, Los Angeles, California, January 18. Additional concerts will be given in February and March at the same location.

THREE REMAINING CONCERTS of the series are given by the Los Angeles Philharmonic Orchestra at the Savoy Theater, San Diego, California, February 17, March 3, and April 14.

YOUNG PEOPLE'S SYMPHONY CONCERTS, sponsored by the Pasadena Junior League, are given at the Auditorium of the Junior College, Pasadena, California, January 20, and March 31, by the Los Angeles Symphony Orchestra.

WOMAN'S LYRIC CLUB, under the direction of J. B. Poulin, gives the first concert of the season, January 30, at the Philharmonic Auditorium, Los Angeles, California. Mrs. Hennion Robinson is at the piano; Freida Peycke is the assisting artist, and the soloist from the club's membership is Florence Rubin.

INTERNATIONAL MORNING MUSICALS are announced by Mrs. Helen Girvin in the Ballroom of the Hotel Huntington, Pasadena, California, Thursday mornings at eleven o'clock. The dates are January 19, March 9 and 30.

CHAPIN LITTLE SYMPHONY ORCHESTRA announces that its production of Charpentier's "Louise", originally scheduled for January 3, has been postponed to February 7. This will be the second in a series of six "Operas in Miniature" presented on Tuesday mornings at the Biltmore Hotel, Los Angeles. Bessie Irene Chapin is the director of this orchestra of twenty-five musicians, with a mixed chorus of sixteen voices.

GAETANO MEROLA, organizer of the San Francisco Opera Association, is, with the aid of the Women's committee of the Association, undertaking to create the San Francisco Chorus and Ballet School. Such ensembles as this school will produce are much needed by the San Francisco Opera, and in this way the choristers will have twelve months' training instead of only three or four. This would be equally beneficial for the ballet. The latter department will be under the direction of Adolph Bolm.

FIRESIDE MUSICALS are continued by Dr. Henry Purmort Eames in the lounge of the Little Theater in Padua Hills, near Claremont, California. The current date is January 26 at 8:30 p.m.

BARTLETT-FRANKEL STRING QUARTET presents three concerts at Balch Hall, Scripps College, Claremont, California. The dates are February 22, March 22, and April 19.

A DANCE INTERPRETATION, called "The Way" is given by Mary Wigman and her twelve dancers, on Sunday afternoon, January 22, at the Memorial Opera House, San Francisco, California.

SUBSCRIBERS' COMMENTS

Sirs:

I shall look forward very much to seeing the next number of CALIFORNIA ARTS AND ARCHITECTURE.

FRANK MORLEY FLETCHER
Santa Barbara, Calif.

Sirs:

The current issue is a fine one. You're doing a powerful lot of good. My subscription expires soon. Renewal check inclosed.

GLEN LUKINS
Fullerton, Calif.

Sirs:

I consider CALIFORNIA ARTS & ARCHITECTURE as the best in its field.

HARRY NOYES PRATT
Director, Haggin Memorial Galleries
Stockton, Calif.

Sirs:

I think it was splendid of you to publish that Directory of Artists in the December number of CALIFORNIA ARTS & ARCHITECTURE, and I wish you a very successful New Year.

JAMES COUPER WRIGHT
Santa Barbara, Calif.

Sirs:

I think I never enjoyed a magazine more and hope you have a very successful year.

MRS. WILSON H. LAW

Sirs:

Your December art issue is a masterpiece. The material and press work both are the best I have seen.

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++ ANTIQUES ++

By ALICE R. ROLLINS



*"Our admiration of the antique is not
admiration of the old, but of the natural."*

—Emerson.

THE HOMELIKE QUALITY OF ANTIQUES

FOR some reason it is the generally accepted thought that antiques are suitable only for dignified and formal houses. Houses that are furnished so correctly by the decorator that one may not move a chair for fear it will upset the balance. On the contrary there is a livable quality about most antiques that makes you want to take them into your heart and home at once. And why should you not? They have proven their right to be there by the years they have served. Almost any household furnishing that has stood the test of a hundred years and more must have some quality besides its ability to stand wear and tear. There is a certain homelike quality about these old pieces that many are beginning to appreciate and understand. They take their accustomed places in the home so naturally. They are so sure they belong there. It is as if the old clock said, "Set me on the stairs. Wind me up and I will go right on ticking and striking the hours for you as I have done these many years for others." Or the old chair by the fireside. How it speaks to you of comfort and rest and ease! How many others have been glad to sink back in its depths and there rest and dream as they gazed into the fire-light! The old silver teapot stands on the low table as ready to serve today as in the days of yesterday. How homey and cozy it all is! And perchance there is a bit of romance over the cup of tea today as in days past. The teapot keeps its secrets, but somehow you feel it knows many it could tell.

HANDICRAFTS OF YESTERDAY AND TODAY

THE rapidly growing interest in present day handicrafts is the natural outcome of the interest in antiques. Those of us who have watched the growth of this interest in the craftsmanship of other days, can well understand how the modern craftsmen have stepped forward to supply that demand. Genuine antiques represent a definite limited quantity; and as they are taken off the market and placed in private collections or held by museums, it is but natural that reproductions are made to satisfy the demand for like pieces to furnish the home. There is all the difference in the world in making a true reproduction to meet the needs of certain period styles, and making one for the purpose of deceit. Many craftsmen of today take pride in their work of truly copying the choice things made by men who delighted

in their handiwork in the days of long ago. It is these men who have brought back the joy of making things by hand: who have revived in their handiwork the creative instinct which in some measure belongs to every man. They have again found joy in woods, metals, and clays. May a worthy successor to a Chippendale, a Lamerie, or a Wedgwood arise to create the antiques of a future day.

SHOPPING FOR ANTIQUES

JANUARY is the month of bargain sales, not only in the downtown department stores but in most of the smaller shops as well. In the antique shops some tempting things are being displayed. If you are looking for a fine old tea-table for that Christmas money, now is the time to buy. It will be money well spent, for we do not need to tell you present day prices will not last. Interesting and rare pieces of old china can be found for the cabinet for those who like to collect these colorful bits. In one shop we saw some rare old Crown Derby, Chelsea, and Bristol. A few pieces of each, but an unusually fine display of rare old china seldom seen. Now is a good time to start that matched silver spoon collection, or the one of early American glass. We were privileged to see, recently, three complete table sets of Sandwich glass. One of the "pear" design, another the "rose-in-snow", and the third the "sheaf-of-wheat". If any one can view these without exclamations of pleasure, he is made of different stuff than the writer. Whatever you choose to collect, and the interest in antiques is growing apace, you will find many fine things in our own shops, if you are willing to seek them out. They are there waiting for the chance to give you joy in their possession and to serve you as they have others in days past. In this connection we wish to call your attention to the Scotch Village Antique Shop, at 818 N. Central Ave., Glendale, which is sponsoring a series of informal talks on interior decorating, landscape gardening, and antiques. These talks are free to their clients and their friends, and are given every Tuesday afternoon at 2:30. The January programs are as follows:

Jan. 10, Early American Furniture, Gregor Norman-Wilcox.

Jan. 17, The Story of the Tea Caddy, Alice R. Rollins.

Jan. 24, The Livable Living Room, Marjorie Campbell Bryant.

Jan. 31, Collecting Old Silver, Alice R. Rollins.



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ART CALENDAR

CARMEL

DENNY-WATROUS GALLERY: February 15 to March 15, exhibition of works in black and white by John O'Shea. February 4, sonata recital by Carol Weston, violinist, and Dora Blaney, pianist.

CLAREMONT

BALCH HALL, Scripps College: To January 28, watercolors by Virginia McCallister.

DEL MONTE

DEL MONTE GALLERIES, Hotel Del Monte: Paintings by California artists.

LAGUNA BEACH

FERN BURFORD GALLERIES, Hotel Laguna: Paintings by California artists.

LAGUNA BEACH ART GALLERY: Paintings by Laguna Beach Art Association members.

LOS ANGELES

ARCHITECTS' EXHIBIT ROOMS, Fifth and Figueroa Streets: January 15 to 30, murals by Margaret A. Dobson. February 15 to 28, watercolor sketches by Robert Stryker.

BARKER BROTHERS GALLERY, 840 West Seventh Street: Paintings and prints by American and European artists.

BARTLETT GALLERIES, 3358 West First St.: January 15 to February 1, portraits in oil and pastel by Beatrice Ward Kelterborn. February 1 to 15, watercolors by Edith H. Heron.

BESKOW GALLERIES, 4950 Franklin Avenue: Old paintings by European artists.

BILTMORE SALON, Biltmore Hotel: January, mural studies and paintings by Eugene Savage, N.A.

CHOUINARD GALLERY, 741 South Grandview Street: To February 15, drawings by Carl Beetz. On February 22 will be inaugurated at the Chouinard gallery the first annual exhibition of advertising art in Los Angeles. Works will be passed upon by Bob Freeman, art director of the Los Angeles office of Lord & Thomas; Oscar Brinn, art director of the Los Angeles office of the Erwin, Wasey Co., and Ross Shattuck, advertising art director of Metro-Goldwyn-Mayer. The exhibition will remain for two weeks.

EBELL CLUB SALON, 4400 Wilshire Boulevard: Paintings by Lorser Feitelson and Natalie Newking. Paintings by Corinne Malvern. Watercolors by Elizabeth Eaton Burton. Lithographs by southern California artists.

FOUNDATION OF WESTERN ART, 627 South Carondelet Street: Paintings by Max Wieczorek and the late Edgar Keller.

FRIDAY MORNING CLUB, 940 South Figueroa Street. Desert paintings by Louise Everett Nimmo.

DALZELL HATFIELD GALLERIES, 2509 West Seventh Street: Watercolors by Mary F. Wesselhoef and James Couper Wright. Woodcuts by Fletcher Martin.

ILSLEY GALLERIES, Ambassador Hotel: January 3 to 14, paintings by Granville Redmond. Recent wood block prints by Franz Geritz. January 15 to 31, watercolors by Phil Dike and Lee Blair; Etchings by Gordon Grant. February 1 to 15, paintings by Thomas L. Hunt. February 15 to 28, paintings by Jessie Arms Botke.

LOS ANGELES PUBLIC LIBRARY, 530 South Hope Street: January, works by students of southern California art schools. February, paintings by Mabel Alvarez, Leland Curtis, Phil Dike, Clarence Hinkle, Irene Robinson, Paul Sample and Millard Sheets.

LOS ANGELES MUSEUM, Exposition Park: Paintings by Bessie Lasky. Camera pictorialists. Permanent exhibitions.

SOUTHARD PRINT ROOMS, 4030 Beverly Boulevard: February 1 to 13, pastels of California landscapes by Jean Goodwin. February 14 to 29, lithographs by Stow Wengenroth and Charles Stafford Duncan.

SOUTHWEST MUSEUM, Highland Park: Permanent exhibition of American Indian arts and crafts. Oriental art. Open daily 1 to 5. Near the museum is the Casa Adobe, a replica of an old California Spanish ranch house, with authentic furnishings of the period throughout; open Wednesdays and Sundays, 2 to 5.

STENDAHL GALLERIES, 3006 Wilshire Boulevard: Paintings of sailing vessels by Frank Vining Smith.



THE CLINCH

FLETCHER MARTIN

At the Los Angeles galleries of Dalzell Hatfield this month may be seen an exhibition of woodcuts by Fletcher Martin, an artist who has something to say, and who says it with distinction. In a note prefacing the catalog of his exhibition, we find the following comments by Merle Armitage: "He has a fine sense of decor, and with it a pagan quality which is always welcome in this world of stuffy art. In his wood-blocks Fletcher Martin has evolved a technique which seems to exactly suit his very personal purposes. While in no way belying their legitimacy as wood-blocks, they have the quality, through very clever scraping and printing, of lithographs."

MENLO PARK

ALLIED ARTS GUILD OF CALIFORNIA, Arbor Road at Cambridge Avenue: Hand-wrought metals, hand-made furniture and wood sculpture, hand-made pottery, hand-woven and hand-blocked textiles.

OAKLAND

OAKLAND ART GALLERY, Municipal Auditorium: To January 31, impressionist paintings by Joseph Raphael; oils, watercolors and sculpture by a group of seven young radical artists.

PALOS VERDES

PALOS VERDES ART GALLERY, Public Library: Paintings by Henry Lovins; pastels and paintings by Val Costello; murals and interior designs by Martin Obzina; book illustrations and stage costume designs by Dorothy Sklar. Watercolor drawings by Robert Stryker; sketches and puppets by William M. Stryker and Harriet F. Stryker.

PASADENA

KIEVITS GALLERIES, Hotel Vista del Arroyo: American and European artists.

GRACE NICHOLSON GALLERIES, 46 N. Los Robles Avenue: Oriental art.

PASADENA ACADEMY OF FINE ARTS, Stickney Hall, 303 North Fair Oaks Avenue.

PASADENA ART INSTITUTE, Carmelita Gardens: In the Institute's sixth annual exhibition of paintings by California artists, which closes February 1, prizes of \$100 each were awarded to Phil Dike, C. R. Hoskins and John Law Walker. Honorable mentions to William F. Byrne, S. E. Vaughan, George K. Brandriff, Eula Long, Lee Blair, Gile Steele, Barse Miller, R. D. Montrichard, Millard Sheets and Maxine Albrow.

RIVERSIDE

STUDIO LOFT, Glenwood Mission Inn: Paintings and hand-craft by members of the Riverside Art Association.

SAN FRANCISCO

ART CENTER, 730 Montgomery Street: January 9 to 21, portraits in sculpture by Ruth Cravath; paintings by Alvyn Labaudt. January 22 to February 4, paintings by Suey B. Wong; watercolors and drawings by Kay Swan.

COURVOISIER GALLERY, 480 Post Street: Paintings and lithographs by Willard Nash. M. H. de YOUNG MEMORIAL MUSEUM, Golden Gate Park: Through January 22, ceramics by Jananivich & Olsen of San Francisco. Through January 31, "Horse Show". Through February 26, 18th Century chintzes and other printed cotton fabrics from Elinor Merrell of New York City. To February 5, contemporary prints by artists of the Soviet Republic; engravings by Robert Nanteuil (French school, 1623-1678); prints by Jose Sabogal of Lima, Peru; photographs by Brett Weston of Santa Barbara. January 24 to February 28, exhibition of work of the Allied Arts Guild of California.

GALERIE BEAUX ARTS, 166 Geary Street: January 4 to 27, oils and watercolors by Marius Rocle and Margaret King Rocle. Under the sponsorship of the Galerie Beaux Arts and a distinguished group of patrons, Jehanne Biety Salinger will give a series of three lectures as follows: January 25, "A Restatement of Values"; February 1, "Individuality in a Routine Civilization"; February 8, "Proustianism and Populism". The lectures are at 8:30 p.m.

GUMP GALLERIES, 250 Post Street: Etchings by Max Pollak. Eighteenth Century prints. Paintings by American and European artists.

PALACE OF THE LEGION OF HONOR, Lincoln Park. Through January 15, Chinese paintings lent by Dr. William B. Pettus of Peiping; paintings and drawings by Genevieve Rixford Sargeant. January 4 to 31, paintings by Anna E. Klumpke. January 3 to February 5, paintings by Ludwig Grossman; drawings by Fernand Leger; sculpture by Florence Wyckoff. January 10 to February 9, drawings and watercolors by Claire

von Falkenstein; drawings by Mario Toppi. January 10 to February 19, Society of Progressive Artists exhibition.

SANTA BARBARA

FAULKNER MEMORIAL GALLERY, Public Library: January 1 to 15, etchings and block prints by Henri de Kruijff; etchings and watercolors by Cornelis Botke.

SANTA CRUZ

SANTA CRUZ ART LEAGUE holds Feb. 5 to 20 its sixth annual exhibition of works by California artists. Prizes for oils: First, \$150; second, \$75. For watercolors: First, \$75; second, \$50. In addition, a purchase prize of \$100, and a prize of \$50 for the most popular painting. Jury of selection and awards: Aaron Kilpatrick of Morro Bay, Chapell Judson of Pebble Beach and William A. Gaw of Berkeley. Entries must be received by January 28. For details address Santa Cruz Art League, Box 122, Seabright Station, Santa Cruz.

STOCKTON

HAGGIN MEMORIAL GALLERIES, Victory Park: January, Women Painters of the West. February, paintings by Moira Wallace. Permanent exhibition of paintings from the collection of the late Louis Terah Haggin. Californiana. Open daily except Mondays from 1:30 to 5; Sundays 10 to 5.

MISCELLANY

THERE ARE SIGNS AND PORTENTS that art will not much longer be least as well as last at the Los Angeles Museum of History, Science and Art. The Museum Patrons' Association, a non-political organization, held its biennial election of officers on January 12, with the result that William May Garland is now president of the association. In a statement following his election, he said: "Los Angeles is decidedly backward in material evidences of its art appreciation. Many cities of the country having much less wealth and general advantages are far superior to us in the building up of public interest in art. It is the purpose of our association to correct this condition and gradually to build up here evidence of our art interest worthy of a community such as this."

Other officers elected to serve the association during the coming biennium are Willis J. Hole and Arthur S. Bent, vice-presidents, and Russell McD. Taylor, secretary-treasurer. The board of trustees of the association includes, in addition to the officers, the following: Ralph Arnold, Judge Russ Avery, Harry Chandler, Edward A. Dickson, Dr. Ernest C. Moore, Harvey Mudd, Richard J. Schweppe, Bishop Bertrand Stevens, Mrs. Sidney A. Temple and Dr. R. B. von KleinSmid.

CHINESE ART LECTURES are offered at 2 o'clock on the third Saturday afternoon of each month during 1933 at the Los Angeles Museum, Exposition Park. They are given by Dr. H. N. von Kober, professor of oriental studies at the University of Southern California, and honorary curator of oriental art in the museum. The subject of the first lecture in the 1933 series, on January 21, is "Ceremonial Objects of Tibet and Mongolia."

AN AUCTION SALE OF PAINTINGS held January 10 at San Diego, under the auspices of the Art Guild of the Fine Arts Society of San Diego, brought \$878.75 to the artists who submitted works. Of the 140 paintings offered, 80 were sold. There was an attendance of 100. The room where the auction was held was provided free of charge by Holzwarth's Department Store, and A. G. Bruce donated his services as auctioneer. James Tank Porter, president of the Art Guild, announced that, in view of the success of this sale, another will be held in the near future.

EVENING COURSES IN ART are announced by the University of Southern California. They are given at University College in the Transportation Building, 7th and Los Angeles Streets, Los Angeles. Mrs. H. Wildon Carr gives a series of twelve lectures on "The Meaning of Art," with illustrations exemplifying art from the Fourth Century to the present. Amy Woller McClelland conducts a course in "The History of Art," covering the art of earlier times, and also a course in "Art Appreciation," presenting basic principles for an intelligent estimate of world masterpieces.

WHISTLER'S "MOTHER", the most famous of all American paintings, owned by the French government since 1891, will be seen during February and March at the California Palace of the Legion of Honor, San Francisco. It will come here from New York, where it is being shown until February 5 at the Museum of Modern Art. The City Art Museum of St. Louis will have it during April, and the Columbus Gallery of Fine Arts during May. During the Century of Progress Exposition in Chicago, from June through October, the picture will be given a place of honor at the Chicago Art Institute. It will then be returned to its permanent home in the Louvre.

TOPICS OF THE MONTH

Imagination Discovered California

A recent radio address emphasized *Imagination* and *Common Sense* among the qualities which the American people need, and possess, in order to achieve the return of their prosperity.

To some, this will appear to be a paradox; these qualities to be opposites. Here in California, we know that is not so. This is a land where imagination is welcomed and encouraged by common sense—and sometimes, we admit, harnessed and guided. In short, we have had, to a considerable extent, the common sense to realize that imagination can inspire us and lead us on to accomplish the well-nigh impossible.

Does this sound like the ravings of a Californiac? But we are glad—and grateful—that imagination brought us to California, and that common sense keeps us here.

We Must Yield Our Prejudices

In reading of the life and career of Judge Samuel Seabury, vividly presented by Walter Chambers (a book which surely should be read by every public-minded citizen), we came across a paragraph which seemed, strangely, quite as applicable to art and architecture—but more to architecture than to art—as to its specific subject.

"Our law, in Judge Seabury's philosophy, is not static; it is dynamic; and he says that if one were to speak paradoxically he might say that its plastic and mutable character is the element that gives it stability. In other words, it is adaptable, growing as the thought of people develops, and as their customs and habits change."

So closely run the fundamental elements of great human professions.

Should Politicians Purchase Art?

A reader sends to the editor the clipping of a critique on the new murals in the Los Angeles Public Library. With the sense of this criticism—that the spirit of the work is all wrong—we regretfully agree. However well selected the subjects, however well executed the paintings, they are obviously out of key, both with the architectural setting and with the earlier decorations of the vaulted ceiling. With the critic's conclusion that the source of the trouble lies in the "naive belief of architects that men trained in the pretty-pretty school of popular illustration . . . or in the practice of copying 'period' motifs, are the proper people to create designs for big wall spaces"—we emphatically disagree.

No one familiar with the late Bertram Goodhue's ideas and ideals for the decoration, mural or sculptural, of his buildings, could entertain the thought that such treatment was in accordance with his wishes, or principles.

Nor do we believe that architects generally should be so indicted. Evidence to the contrary may be found in many a modern building, even very close to the Los Angeles Library. Rather, we incline to the theory that the contract for this mural treatment was by no means con-

trolled by architectural influence; indeed, it has been hinted that price was the chief factor. Our sympathy is extended to the artists who worked so faithfully to such sad end—to the architects of the building—and to the innocent, long-suffering public.

Let Us Recapture the Spirit of Early California

We are indebted to Miss Marion Parks for the extremely interesting article, "The Art of Living in California", published in this issue. Really this title intrigues us and you may tire of our consistent use of this phrase, yet it encompasses a broad field and provides such a great source of material that it aptly defines the scope of this magazine.

There has been no recession in the interest in our historical background and study of the early Californian's mode of living. On the contrary, there seems to be evident a more sane and calm attitude toward life. Man's span of life is comparatively short and we may as well take inventory right now and learn how to live before it is too late. The human race cannot be said to be making any real advancement unless the progress is along spiritual lines. Our pocket books may shrink but there is certainly no need of a spiritual depression. We still have a lot—let us do the best we can—and enjoy life, calmly and sanely.

Miss Parks has written a great deal on California History for the Security National Bank of Los Angeles and her article this month will be followed by others that may help you in learning 'the art of living in California'.

Agricultural Archeology

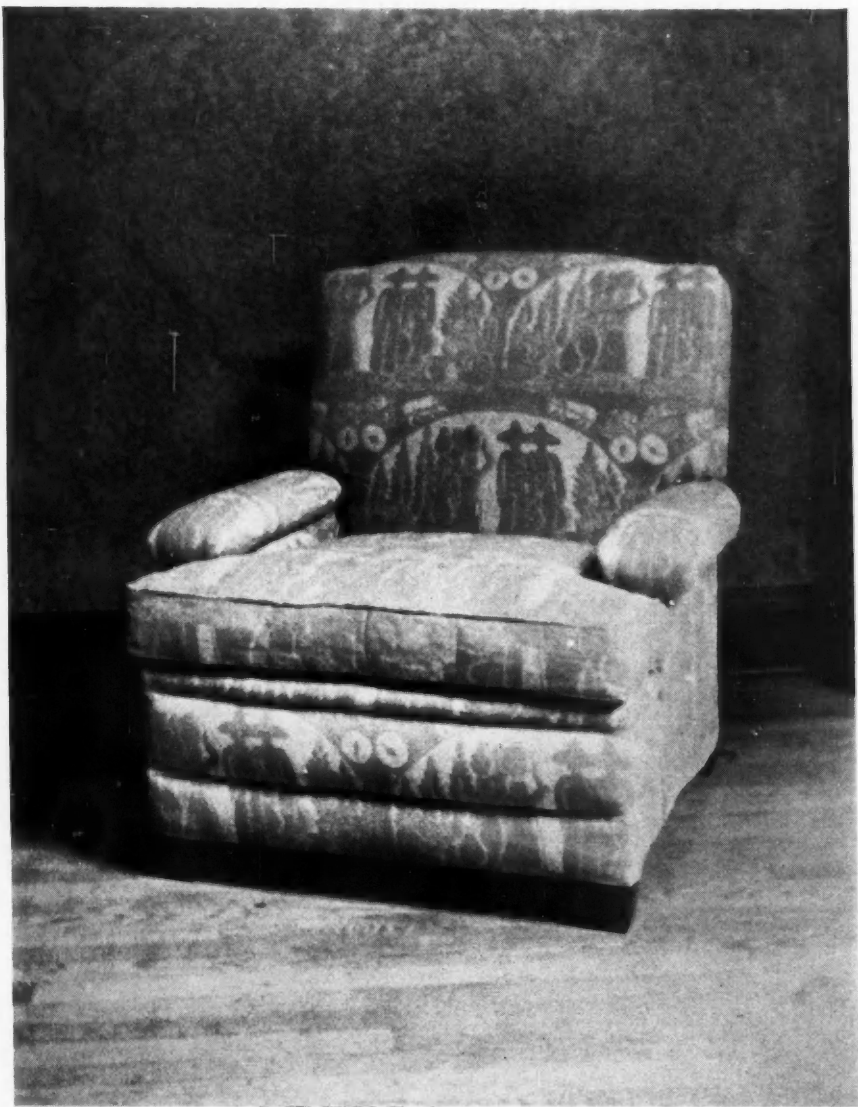
A new type of evidence by means of which it has been possible to establish the identity of early crop introductions into Alta California has been presented and new light has been thrown upon the question of alien weed introduction, by the use of the adobe brick as an historical source. Reprinted from the *Agricultural History* of July, 1931, this report is by George W. Hendry, whose thought it was to seek for the remains of early wheats and other grains in the adobe walls of the buildings erected in the great southwest during the period of colonization by the Spanish. Professor Hendry, who is assistant professor of agronomy in the University of the State of California and associate agronomist in the California Agricultural Experiment Station, has pursued his thought scientifically and has found that such walls of ancient buildings as are now available not only contain cereal plant remains in abundance, but quantities of weeds and other plant materials as well. It appears that sun dried bricks in these old walls may be easily disintegrated in water, following which they yield their plant materials—stems and leaves and olive pits—in a good state of preservation. Our attention was called to this discovery by Professor Leon Richardson, head of the department of Greek at Berkeley and Director of the University of California Extension courses.



From the shops of the Allied Arts Guild at Menlo Park come these chairs of beauty and distinctiveness. Two are upholstered in hand-blocked fabric of unique design.



Above are two hand-carved walnut chairs of Spanish origin; one is an interesting spindle-back type, with seat of hand-blocked fabric.



CHAIRS THAT HAVE PERSONALITY

California Arts & Architecture

A merger (in 1929) of Pacific Coast Architect (established 1911) and California Southland (established 1918)

A MONTHLY MAGAZINE COVERING THE FIELD OF
ARCHITECTURE AND THE ALLIED ARTS AND CRAFTS

JANUARY, 1932

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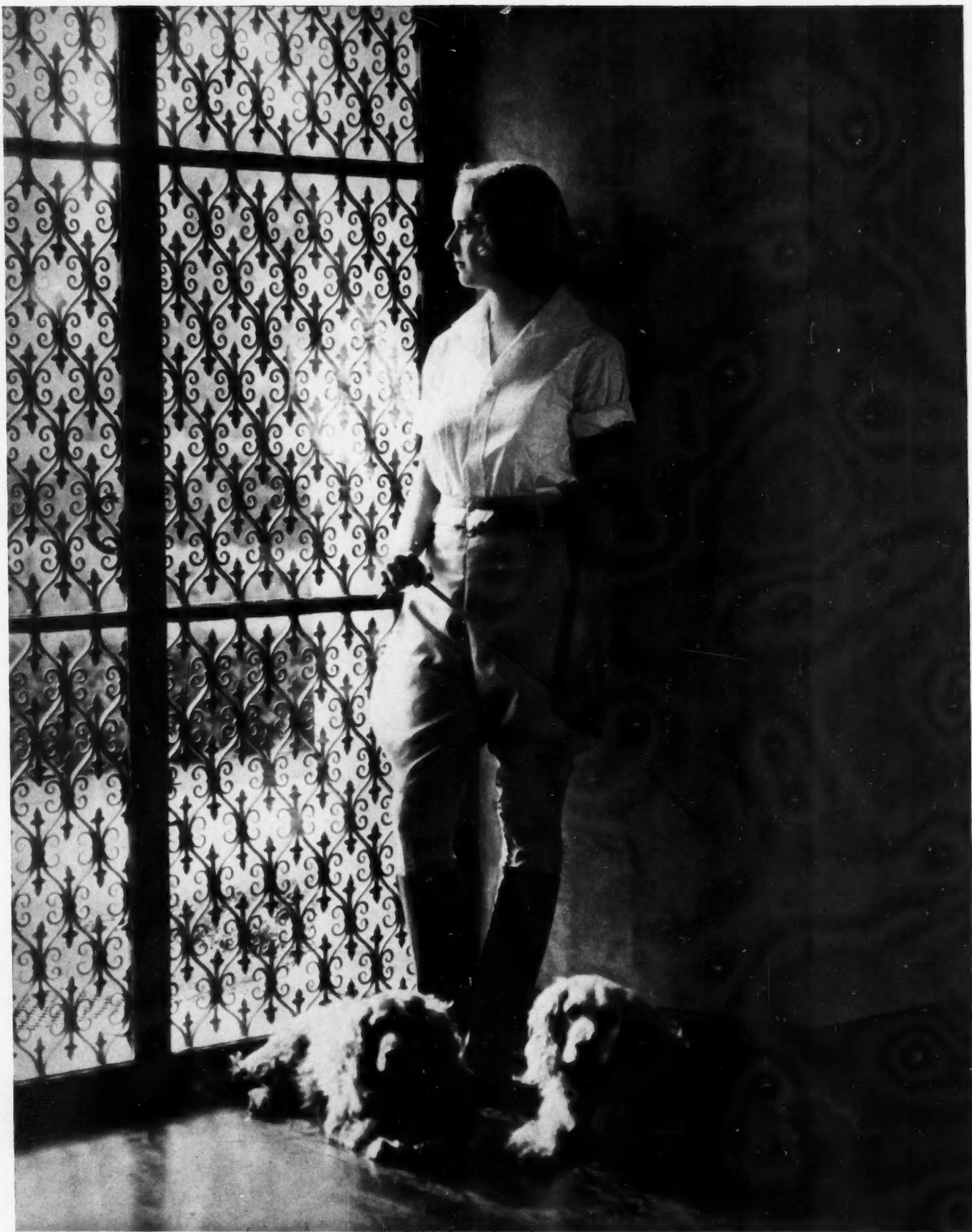
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Photograph by Ray Huff Studios

The charm of the early California days transplanted to modern California life. Looking through a beautiful wrought iron grille to the enchanting garden beyond, Miss Jane Dunsmore of Hancock Park, Los Angeles, envisions the glorious opportunities for enjoying life in California. Great-granddaughter of a former U. S. Senator and granddaughter of the late Fletcher Procter, former Governor of the State of Vermont, Miss Dunsmore nevertheless has found the art of living more enjoyable in California.



THE ART OF LIVING IN CALIFORNIA

By MARION PARKS

LAMENTING, some fifty years ago, the passing of the landmarks of Old California, a newsman born ahead of his time begged for the preservation of just one adobe. So that we could look at it, he said, and be reminded of the mellow charm of days that used to be.

If that unknown writer could have lived to this day, he might well be gratified at the way his wish has been fulfilled. Not just one adobe alone has been preserved. Many have escaped the destructive hand of progress, been spared the impersonal devasta-

tions of time. Better still, they have served as types and models. Crossing their time-worn thresholds we have looked in upon a golden yesterday of romance, leisure and simplicity as refreshing as a morning in spring. Their patios and spacious *salas* have spoken to us of earlier days of hospitality, of *poco tiempo*, of music, mirth and fellowship.

Seeking to recapture this charm, we have at least revived the forms in which it had existence, and California has, at last, returned to the natural heritage of its own

distinctive architecture. Whole towns with thick-walled, comfortably sprawling houses appear, gracious in design, with their brightness of red-tiled roofs, embellishing a poetic and smiling landscape against which nothing else looks quite so natural.

"But", said the writer who wished for the preservation of just one of these "old models of cool comfort", "the inmates should be retained as well as the adobe. Without the Californian the house would tell but half the story. It would be the

(Continued on Page 13)



The ranch house of Mr. and Mrs. Ben R. Meyer, at Hope Ranch, Santa Barbara, has a most inviting approach—giving to the incoming guest, through a great open archway, a suggestion of the terrace which overlooks the sea.

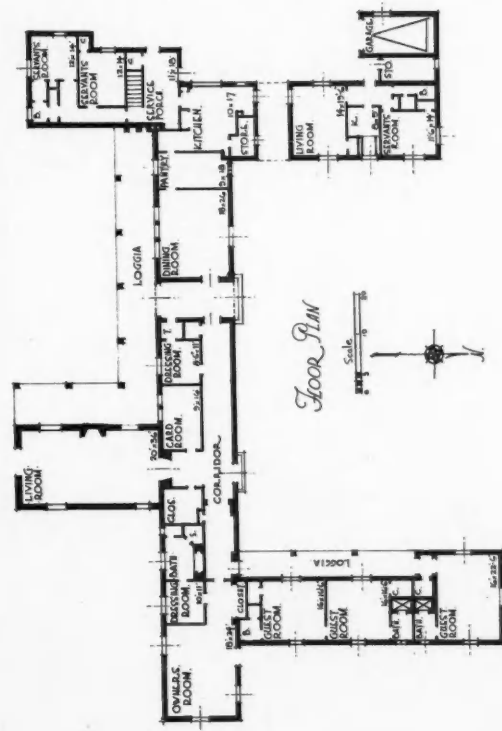
Photographs by William M. Clarke



Gordon B. Kaufmann, A.I.A., designed a seaside home for Mr. and Mrs. Ben R. Meyer, at Santa Barbara, which encourages the most idyllic way of passing time in a truly Californian manner. The spacious forecourt invites, the paved terrace fulfills the promise of friendly hospitality.



Photograph by J. Walter Collinge



The plan of Mr. Meyer's country house is worth study for the brilliant division of departments—guests, owners, servants, living and entertaining.

frame without the picture." He had just passed by a native Californian's home where two women were sitting, laughing and chatting, on a porch beneath the tiled roof; and a man sat singing a soft Spanish air to the accompaniment of a guitar. "To us Americans", he said, "who are forever struggling onward in a ceaseless march of progress, it is a pleasure sometimes to stop and look for a moment on those who live in the simple enjoyment of the natural blessings of existence."

Certainly no land on earth ever gave people a better start for enjoyment of these natural blessings than California in its pristine loveliness. And, looking inside the old California homes upon the life they sheltered, which has been called "the happiest, the humanest, the most beautiful life that Caucasians have ever lived anywhere under the sun", we wonder if we could do any better by ourselves than to pattern after our Spanish-Californian predecessors in molding the art of living in California today.

Fortunate are we in having had as our founders and predecessors a people whose natural temperament coincided so admirably with the ease and graciousness of the surroundings in which they came to establish a new community. The Spanish-Californians had a native talent for pleasant living and joyous gayety, combined somehow with equally natural courtesy, decorum and politeness. No Blue Laws circumscribed their enjoyments—it is of record that the stocks were once used to punish a musician who didn't play promptly enough when requested to tune up his violin by the Commandante. In Los Angeles promiscuous serenading was prohibited except with a license (costing around fifty cents), not



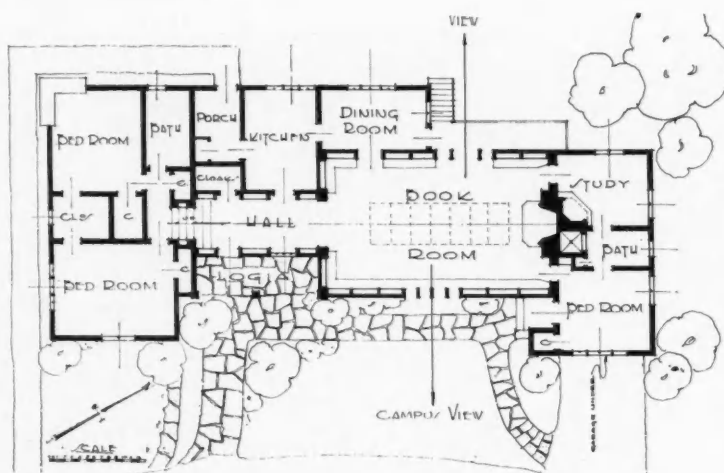
Inside Mr. Meyer's house at Santa Barbara cool plaster walls and tile floors, wooden ceilings, are relieved by colorful pictures and pottery.

with intention of discouraging serenading, but because this activity was so popular that licensing it assured a means of getting funds into the Pueblo treasury.

"To live much, and without care, come to Monterey", wrote one of the first governors of the Province of California a century and thirty-nine years ago. "This is a great country; climate healthful, . . . good bread, excellent meat, tolerable fish; and *bon humor* which is worth all the rest".

They did live much, but with so little. Simplicity was the keynote of their happiness as it is the first element of Californian architecture. The art of living in those days was concerned wholly with the art of making a comfortable and friendly home. Hospitality was inherent in the make-up of these people. I don't know of any word in the Spanish that expresses it. So thoroughly natural was it that no word describing it was necessary. You were hospitable, generous and tolerant just as naturally as you lived and breathed, without thinking what you were doing, just doing it. The art of living had nothing to do with dining in





Among the hills and trees toward the eastern end of Oakland, on the campus of Mills College, is the home of Dr. and Mrs. Howard Brinton, designed by William I. Garren, A.I.A. Although a "Faculty" house, it has all the charm of the Californian country place, as recognized by an award of merit in a national house competition.





worrying about what was on your mind before. The Californians couldn't worry. They always had *mañana*, and, creating their own diversions, they were always happily occupied. The Californians got much out of life because they put much of themselves into it. Their pleasures were as genuine as they were simple.

Everything they did in their social lives had its musical accompaniment. Their diversions included endless singing and dancing and serenading. The break of dawn was greeted with the singing of the morn-

(Continued on Page 22)

An unusual, beautiful and practical room is the heart of the Brinton's home—a room where past meets present and provides food for thought, and talk, as to the future. Here is a place for family or friends to gather, for study or fellowship to develop, for the fine flowering of an ideal way of living.



cafes or purchasing entertainment. There were no hotels, no cafes, no hired entertainers, except as some family retainers might act as the official musicians of the rancho.

Indeed, to really bring back the delights of old California life, we shall all have to learn to sing and play the guitar; certainly, young and old, to dance a few steps. I don't mean take lessons on the piano or in singing, for there wasn't a music teacher, as such, in all California of the elder days. It is a matter of singing and playing just for the unaffected pleasure and benefit of doing so, rather than putting a nickle in the slot and hearing some canned music come out while you go right on talking and





HOSPITALITY IN THE CALIFORNIA HOME

By SUMNER M. SPAULDING, A. I. A.

THERE are people who create an air of pleasing hospitality irrespective of their architectural background, and whether it be cottage or palace, they are able to rise above their handicaps. However, these people could make entertaining for their guests more enjoyable with interesting environment. This element is not necessarily restricted to those fortunate in having unlimited resources but is merely a matter of foresight, planning and coordination.

Hospitality in California would not be distinguishable from hospitality in any other part of the country if it were not associated so closely with outdoor life, and it is this association with the outdoors and this consideration of the historical background that adds romance and mystery not possible in other places.

Early California life was derived from the customs of the Latin countries, for the houses on the ranches, as well as those in town, were grouped around the courtyard. Barred vistas into these colorful patios were entrancing, and to be admitted into such surroundings was an act of graciousness not possible in a New England entrance hall. Even then, the mystery was still intensified, for one never knew from which room or balcony the host or hostess might appear. This type of house lent itself readily either to the gay party with song and dance, or if the entertainment was to be of a more restful mood, quiet conversation over a glass of wine in the cool shadows of the patio.

All the charm of the entertainment of the early California days can be trans-

Those familiar with the small Florentine villas know that the detail of the facade and the large arched opening of the Los Angeles Residence of Dr. and Mrs. Ralston indicate an open cortile and a walled private garden beyond. Pierpont and Walter S. Davis, architects.

planted to modern California life, whether it be in the country or in the city, if the owner and architect will visualize the possibilities of this type of hospitality in the beginning. This is frequently difficult, for both the architect and owner have been brought up with the traditions of the Middle West and the East; and it is hard for them to assimilate the traditions of the past and superimpose them upon our modern conditions. For this reason, most of our present-day California houses are little more than the New England version expressed in plaster and whitewashed brick, with tile instead of shingle roofs.

Nowadays all guests arrive by automobile and thus the first mark of hospitality must be shown in an easy approach to the house, where the automobile may be parked near the door without danger from passing traffic. For this reason, the area which is now used as a front lawn can be dedicated to the motor court. There are a few examples where this has been done successfully in Los Angeles, and the absence of the typical front lawn is not even noticeable. Next, we must admit the days are past when it was a pleasure to

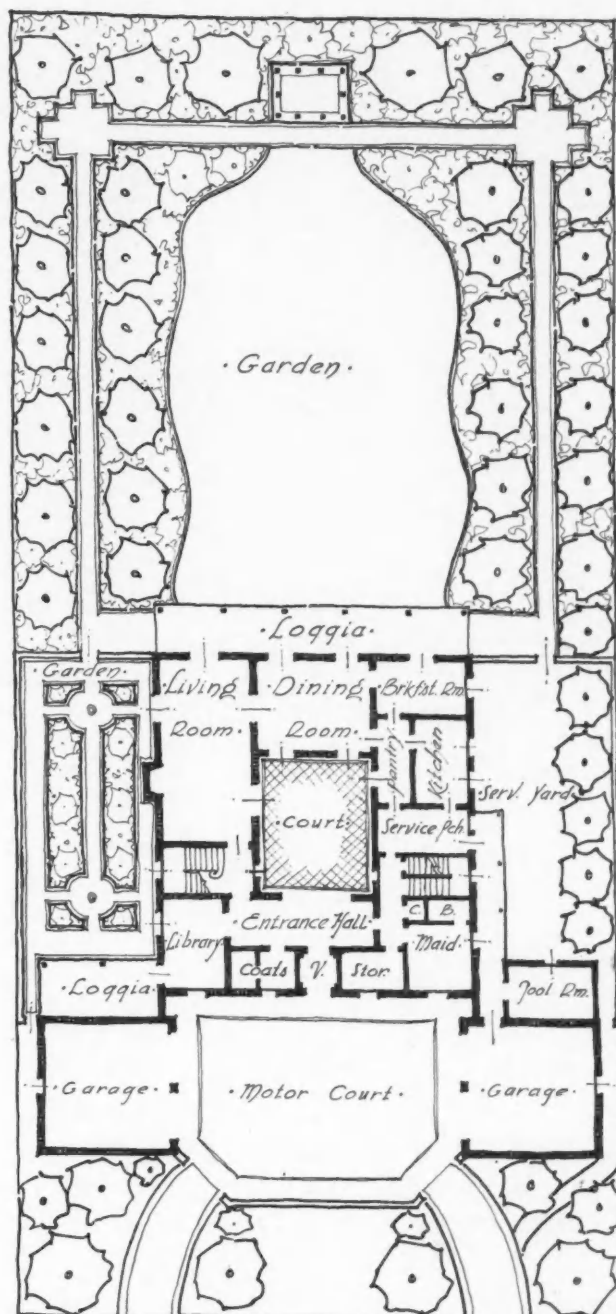
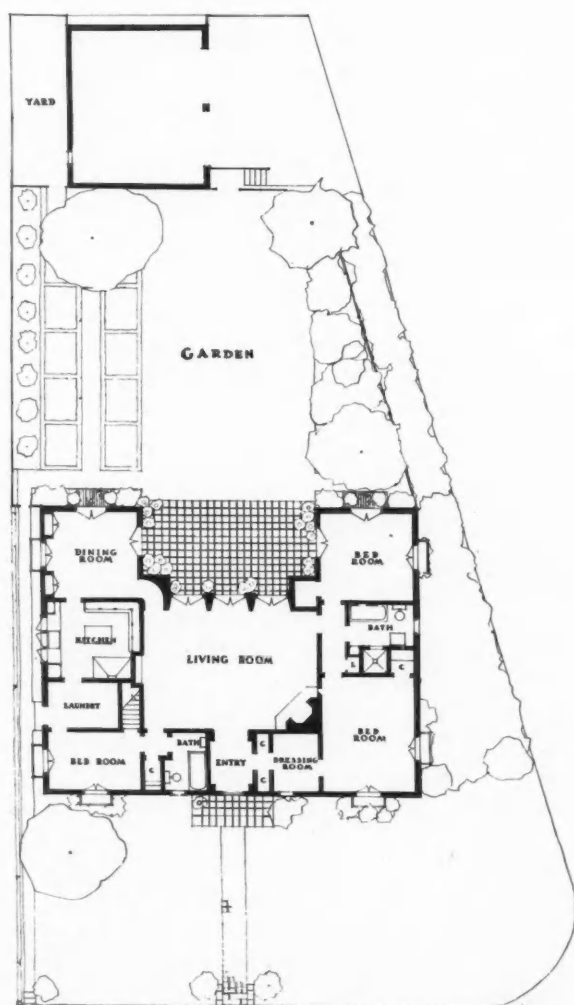
have our living rooms face our public streets. The noise from passing traffic is unpleasant, making it more desirable to locate our living rooms at the rear, opening upon private walled gardens. In the average house this will throw the service and garages on the motor court, leaving the total area at the rear of the house free for garden. Having established a motor court on the street and a walled garden in the rear, it is still possible to group our rooms around an interior courtyard or patio. The patio, which has been warmed on all sides by the day's sun, remains comfortable long into the evening. Whereas, even in California, the garden is often too cool for more than a stroll. Such an arrangement, whether large or small, in town or country, offers all the romance and mystery of the old California days.

Considering the fact that travel to foreign countries has been so popular during the last few years, and the wide general interest in Spanish and Italian architecture, it seems strange that there has never been a house built which completely fills these conditions. The use of the open court for circulation from one room to another, the placing of the garage in the house, and the fact that the front porch and lawn have become obsolete, seem to be barriers too high for most of us to hurdle. Until we have the intelligence, courage and imagination to design our houses with these thoughts in mind, our hospitality can never acquire the friendliness and color possible in California.

RESIDENCE OF MRS. HERBERT A. FORD
LOS ANGELES, CALIFORNIA
Webber and Spaulding, A.I.A. architects

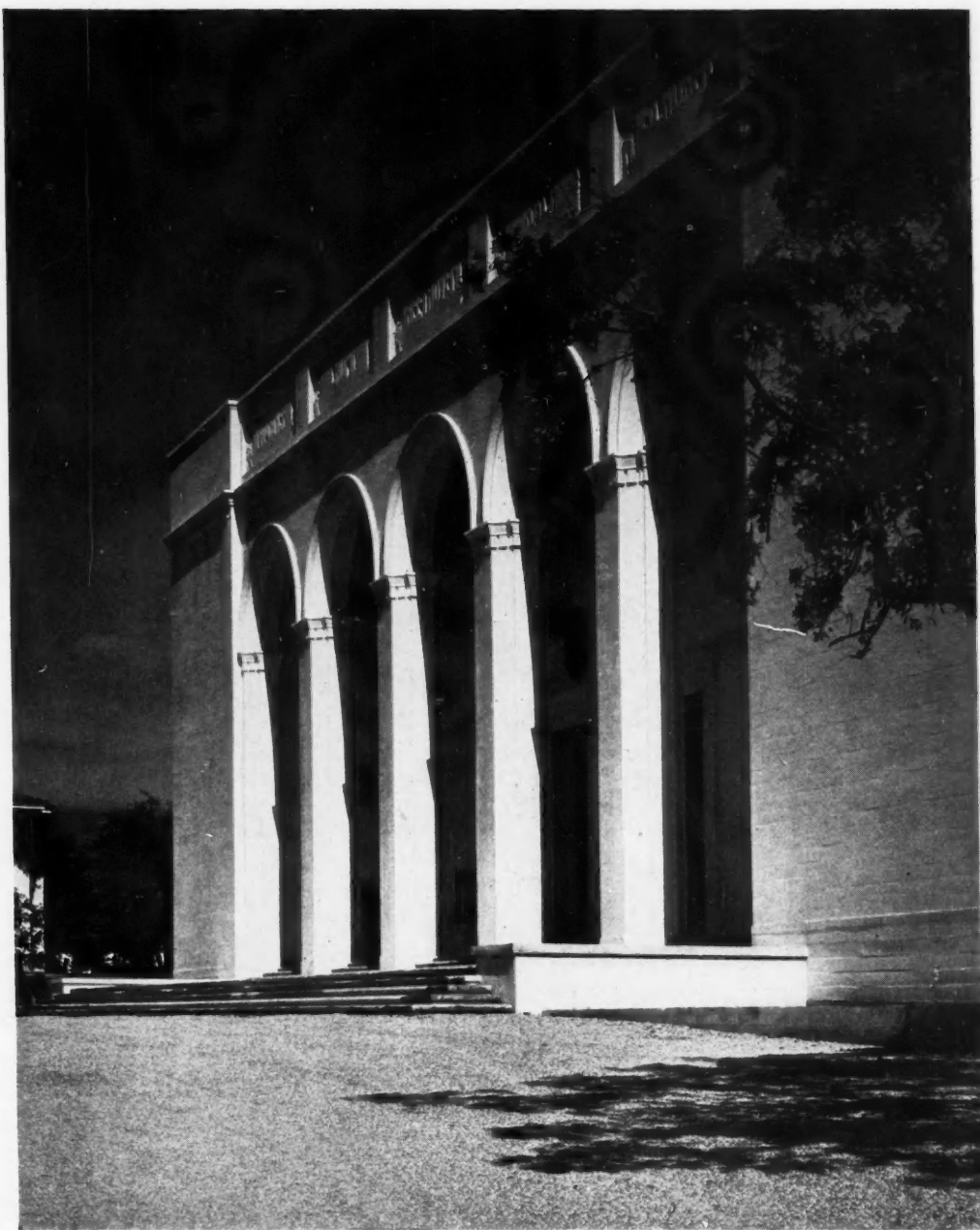


In the small house the living rooms may also be placed away from the street. In this house all the important rooms open on the garden and, although a busy traffic street passes by the door, the owners enjoy the color and outdoor life usually associated with a large establishment. Intelligent planning and coordination have created here an ideal house—compact and livable.

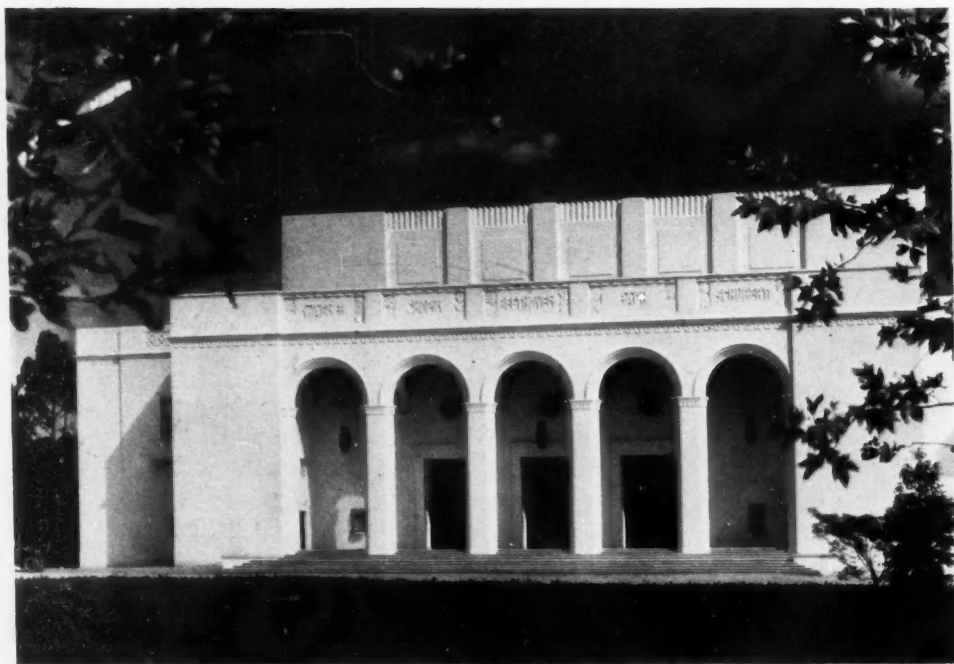


In solving this problem of arranging rooms on a larger lot, approximately one hundred feet by two hundred feet, architects Webber and Spaulding have given very careful consideration not only to the requirements of the owner and family but have provided interesting background—beautiful vistas, adequate rooms, patios and garden for all the varied entertainment appropriate to the art of gracious living in California. One enters first a motor court on the street from whence one enters an interior court filled with easy chairs and potted plants. The side and rear walled gardens are private and accessible only to the family and such guests fortunate enough to be invited in to inspect the garden. The automobile is then kept in the motor court and thus noise and odor never invade the quiet of the garden.

Occupying a conspicuous site on the campus of Pomona College, in Claremont, stands the new Mabel Shaw Bridges Music Auditorium, already a center of musical culture in that portion of California. It is the gift to Claremont Colleges of the late Appleton S. Bridges and Mrs. Bridges of San Diego, in memory of their daughter who was a student at Pomona College.



Photographs by W. P. Woodcock



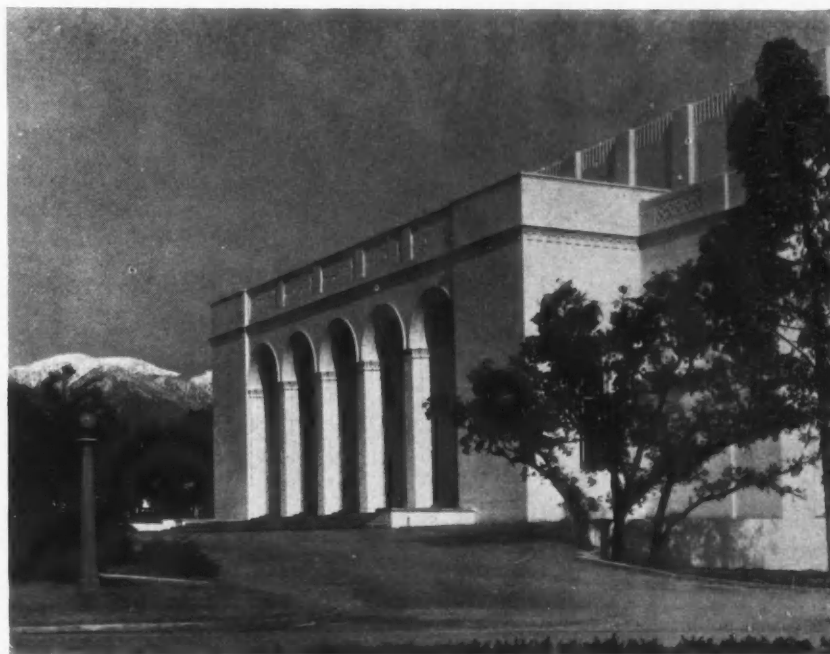
Designed by William Templeton Johnson, A.I.A., this very solid structure has the spirit of Italian Renaissance, expressed in a definite and vigorous modern treatment. No one could deny the effectiveness of the white mass, richly shadowed, flanked by the dense greens of oak and eucalyptus trees.



Believing that great music is a vital part of education, the colleges have provided for the attendance of students at such events without extra charge beyond their tuition. Approximately one thousand students are thus brought into touch each year with the world's great music. This subsidy, together with the support of the region, makes possible a yearly series of concerts by famous artists; Pons, Bonelli, Escudero, Joseph Szigeti, orchestras, choruses.



The Auditorium has a maximum capacity of twenty-five hundred, and was carefully studied for its purposes. The remaining musical events of the series presented here include, The Vienna Choir Boys, Jan. 17; The Los Angeles Philharmonic Orchestra, Feb. 28, and Joseph Szigeti, Hungarian violinist, March 17.



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PLACES and PERSONALITIES

PRIMARILY it is pleasant to hear Charles Gibbs Adams speak, he has a delightfully personal way of imparting information. Since Mr. Adams is a nationally known landscape architect the premise is established that he knows plants and, since he is a Californian, that he particularly knows Western plant life. Born near San Gabriel, a friendly place of gay gardens and charming old adobes, his early interests centered around the Mission gardens, the why and the wherefore of this planting. The appetite for knowledge grew and he has pursued the study in many lands, across and around the seven seas. With this cumulative knowledge as a background, Mr. Adams presented "Early Gardens of California", illustrated with branches of plants and trees, in person at the Southwest Museum, Los Angeles, recently. Through many volumes and the diaries of the long-gone padres, Mr. Adams traced the history of many shrubs and it is amazing to find how many, many things were brought by the early churchmen to embellish and add to the usefulness of the land. How many things once thought imported are native, and how many foreign importations are now designated as native born. All lovers of the sycamore will be glad to know it is a native tree, so proved by one of the experiences of Mr. Adams' boyhood. He officiated after the demise of a giant sycamore, ruthlessly cut down to make way for the wing of a brewery, never built, and found forty rings, easily establishing an age of four hundred years, antedating by several hundred years any trees brought into the country.

POLO is enshrined at Del Monte. Through the weeks until March 16 there will be much talk of ponies, mallets and balls, with more regarding the men and their prowess. The social side counters with dinners, teas and small dances for the visiting players and their wives. Among the early arrivals for the tournaments are Peter McBean, Captain Selby McCreery, Major Richard McCreery, George A. Pope, Jr., Will Tevis, Frank Fuller, W. W. Crocker, Michael Elizalde, Angel Elizalde, Aiden Roark and Ambrose Walker.

MOST families would be satisfied with one medal for outstanding service, but not the Myron Hunts of Pasadena. They have two. Of course they would likely have been content without any—virtue its own reward, that kind of highmindedness—but they are also nicely appreciative and we are glad to have their services recognized.

In war times, in days following, and in these even more parlous months, people in need in Pasadena have usually found their way to the presence of Mrs. Myron Hunt, a bright-eyed, dark-haired woman, whose pleasant smile radiates hope even when she does not know whence the desired aid is to come. She just feels that a way will open if enough hands are used to make it open, the proper human endeavor put forth. It was through her effective organization that the Block-Aid functioned and is still working out ways and means to serve. Because of this work Mrs. Hunt has been chosen to receive the Arthur Noble award for the year. The honor is accorded each year to a citizen of Pasadena, California, for outstanding service to the community.

Myron Hunt was awarded the medal in 1928 for exceptional ability as an architect, following the designing and building of the Public Library at Pasadena.

THERE is probably not the slightest connection between pole-vaulting and olive trees. The trees are likely too graceful to make a strong pole, nor is great effort demanded in picking the fruit. But be that as it may, the great Olympic performer in the pole-vaulting class, familiarly known as "Bill" Graber, lives on an olive ranch at Ontario, California. He is a member of the family, known far and wide for the Graber Olives, probably responsible for the growing demand for olive trees in so many gardens and walled estates. But just olives won't do. These are properly done and taste just as did the olives cured on all the early California ranches and then served in great bowls on hospitable tables. Bill is a husky lad and proud of his pole-vaulting record but a real, beaming smile is vouchsafed at praise of the olives of the family.

AUSTEN JAMES, Carmel sculptor, sailed from San Francisco last month on a round-the-world cruise. Mrs. James and her daughter, Miss Elizabeth Houghton, accompanied him, while the party was completed by Dr. George Taylor and Mrs. Taylor of Boston and Pasadena. The artistic results of the trip should be threefold, note books will be filled all during the voyage. Mr. James will surely make sketches of his shipmates, as well as the types at all ports, and Mrs. James and Elizabeth will contribute descriptive and feature stories here, there and everywhere. It won't be possible to sculp on shipboard, but it is a grand place to dream and plan.



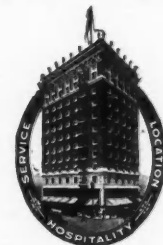
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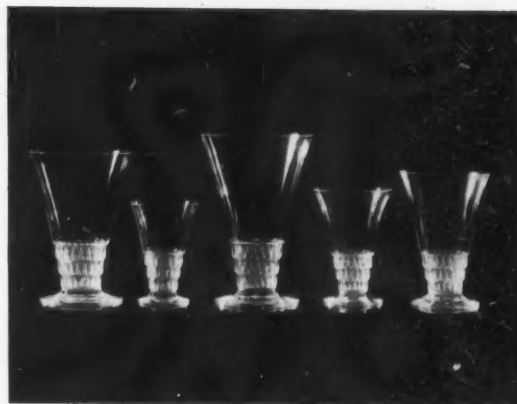
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Indian motifs and colors make a brilliant effect when cleverly combined. Here is a scheme of red, black and white, with a sandy desert gray for furniture and china body; the bird on the bar is Aztec, the high-ball glasses have a running band of demons, found in Oaxaca, Mexico. Rug, china are of Navajo design, from old pottery found at Kayenta, Arizona. A pow-wow in this setting would surely be good medicine.



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THE ART OF LIVING IN CALIFORNIA

(Continued from Page 15)

ing hymn; the setting of the moon was to the sound of the violin, the flute, the guitar or the lover's voice, as some one of the household was serenaded.

As important as any room in the house was the inevitable open-air patio. To live out of doors as much of the time as possible was the general custom. The Californians consequently enjoyed very good health and were famous for their longevity. The patio was often more of a place of utility than are those of the present day. There was less garden and more prominence given to the beehive oven and the barbecue pit. Shade these essential items of the true Californian home as you will behind shrubs and flowers, nothing can improve upon the excellence of the flavor of meat cooked therein, over coals, out-of-doors.

Then, to fully enjoy it, you must eat it the same way, out-of-doors. Indeed, the Californian house was admirably designed for the enjoyment of life in healthy, friendly fashion. Indoors it provided spacious rooms for the gathering of large families or many friends, with recessed windows for courtships and the mysteries of private conversation; outdoors were the balconies for the hearing of serenades, the patio with its fresh air and seclusion. In the shelter of the characteristic *corredor* or verandah, or a simple *ramada* or arbor of boughs, the Californian found protection from the heat of shadeless summer days or the pelting rains of the wet season. Food is more savory to the palate stimulated by the open air, as everybody knows who has enjoyed a picnic. And there is nothing more charming than lunching or supping under a *ramada*, particularly if there be a slight aroma of *chile* over the table.

California was founded under a *ramada*; arbors formed of boughs of native trees were constructed wherever a Mission or a Presidio was to be founded, as the first preliminary. Under their shelter were performed the ceremonies incident to these occasions. Then they became a part of the first homes and an integral part of Californian existence. So customary was it for the Californian women to pass the bright hours of the day beneath them, that embroidery work lost in name its identification with thread and needles and stitches and was universally called "enramada"—meaning literally, "in the arbor".

"There are no people I have ever been among who enjoy life so thoroughly as the Californians", said Walter Colton. "They were the happiest and most contented people I ever saw, as were also the early foreigners who settled among them and became a part of their families", echoed William Heath Davis.

It was real then. Dispassionately as you wish to weigh and assay the facts, it cannot be gainsaid that this little Arcadia had veritable existence; the romance ascribed to it was as real as romance has ever been in this world. And as long as a single Californian house—with low-hung and kindly protective roof, with balcony and patio and some friendly room for the "bailecito casero", the little dance at home,—remain in existence, the tradition of its simplicity, its light-hearted informality, its good humor and its hospitality, can never perish from a world hungry for just such blessed and honest things.

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NIGERIAN MOSELEM. A young aristocrat from the hinterland between equatorial Equatoria and the arabesque Sahara. True African that he is, the conventional red fez of the conventional Arab is not the headwear for him: his fez is of sky-blue.



BORNEO MALAY Hassan of Sandakan is every inch a seaman. His is the realm of smiling tropic calms, treacherous with labyrinthian coral reefs and the sudden, vindictive "baguios" that descend during the Northeast monsoon. His frail-appearing craft, while fitted with bamboo outriggers and a gaudy sail of modernistic design, is always a supreme example of naval architecture in her lines, being delicately hollowed and elaborately carved from a single hardwood log.



GILBERT ISLANDER. Upon the happy "atolls of the sun" he is to Nature's moods one of the most responsive of her children. Like all Polynesians, singing is his chief delight in existence, and sailing the South Pacific his favorite occupation, at least when he is a young man and can find a berth in the forecabin of some "haole's" trading schooner.



GOLD COAST FANTI TRIBESMAN. His bloodshot eyes harmonize with the barbaric gashes in his cheeks—the blue and red tattoos of his proud tribe. His descent is of a seafaring clan of warriors who, with the Ashantees of old, held the Gold Coast in a grip of blood and iron. People of surpassing energy and courage, they have been veritable Vikings of the West African coast.



SIERRA LEONE "KRU BOY", a native of "Shaboo Island" (with research the name proved to be Sherborough). The Kru tribe has long furnished passing white men's ships with crews. His type should seem familiar to most Americans, for his tribal homeland was long the favorite hunting ground of the Colonial slavers.



MEXICAN OF ACAPULCO. The Acapulqueño, strongly mixed with African ancestry from the days when the prominent old coaling port of Acapulco necessitated the importation of black slaves into indolent Mexico. Accoutred as most Mexicans, in cowboy-like regalia, he is nevertheless an accomplished and polished seaman, his home port being nearly the only town in the republic with a great seaport's traditions to remember.



"BELLE CONGOLAISE". The Congolese girl, while her face is adorned with several brightly tattooed stripes, expresses most of her artistic sense through the medium of her coiffure. Parted into scores of diamond-shaped tufts, length and form are given her otherwise close crop of kintiness by an endless amount of binding and stiffening with gold wire filigree. Although her tribe is Mohammedan, she wears no veil; comfort in this steamy clime is of too great importance to the African of whatever religion.



HONGKONG COOLIE'S SON. He was born and spends all his days aboard one sampan or another, generally his family's, until he is old enough to have his own and a wife to sail it, with tattered rig of matting and a huge, unwieldy, sculling-ear. If he was born under a very lucky star, as was this lad, he attains to the glory and fortune of an occasional voyage as a deckboy on some great, foreign liner shipping a coolie crew at Hongkong.



OULOF OF SENEGAL. The Oulof tribesman, an inhabitant of the western-most extremities of the Sahara, is like other Senegalese tribes not a true negro, racially speaking, being a dead black in color, and related to the Berber of the north. The sun reflects from his skin as from the top of a stove, and the blue sky casts blue highlights. The real negro has merely the rich color of dark chocolate. His Mohammedan costume and culture were given him by the Arab, who has long been the religious and commercial master of the land. Although a fanatical Moslem, he is a most loyal French subject and furnishes a great bulk of the soldiery of France.

BOOK REVIEWS

A METHOD OF PROCEDURE AND CHECKING SCHEDULE FOR PLANNING SCHOOL BUILDINGS. by John J. Donovan (Bruce Publishing Company, New York).

In turning over the 360 pages of this book, listing every conceivable item, including advice and data and dimensions, for all departments in all types of schools, one contemplates with horror the prodigious task of its preparation; and is convinced that "the human mind is not capable of recalling and recording unaided the many thousands of details, large and small, which are or should be included in a structure of any magnitude and its equipment."

Possessing a copy of this book, the architect, the superintendent of schools, the clerk-of-the-works can each be relieved of gnawing worry over the sins of omission or error. It comes at an opportune time, when demands for economy and for exact fulfillment of specific requirements are clamoring for recognition. As Mr. Samuel A. Challman, Minnesota Director of School Buildings, puts it, "This book is indispensable to every person who desires to meet his school-building problems squarely and solve them effectively."

The publishers spared neither expense, time nor effort to make what might be called a masterly job in the art of printing, which required a deal of technique to make the book useable. H. C. A.

THIRTEEN GHOSTLY YARNS. Selected and edited by Elizabeth Hough Sechrist. Illustrated by Guy Fry. (Roland Swain, Philadelphia).

Mark Twain and Quiller-Couch, Washington Irving and Kipling, Robert Louis Stevenson and Edgar Allen Poe, all have been asked to contribute to this book of ghost stories, thrilling and mysterious but not unduly nerve racking or frightening for the child who reads them. These are, indeed, stories that are so much a part of our inherited and native literature that everyone should read them again and again and know them well enough to tell around the camp fire or beside the hearth at home. Peter Rugg by William Austin retains for Americans the flavor of the Colonial time near its close in 1820; Marley's Ghost, by subtle move, brings Charles Dickens into the limelight of modern times so that this delightful friend of our fathers will be enjoyed by the readers of today when the simple living now in vogue gives them the leisure which is every educated persons' prerogative. The Ghost of Hamlet stalks and The Water Ghost of Harrowby Hall drips copiously on English furniture. Hawthorne and Irving come within the pleasurable scope of voluntary reading instead of being thrust into the discarded limbo of lessons long forgot. M.U.S.

CHINIGCHINICH. A Revised and Annotated Version of Alfred Robinson's Translation of Father Geronimo Boscana's Historical Account of the Origin, Customs and Traditions of the Indians of the Mission San Juan Capistrano, called the Acagchemem Tribe. Fine Arts Press, Santa Ana, California. \$5.00. Limited edition of 500 copies.

Geronimo Boscana, a Franciscan friar, was a native of Mallorca, like Padre Junipero Serra. Boscana came to California in 1806, served at various missions, and died at San Gabriel in 1831. It was during his fourteen years at San Juan Capistrano that he gathered the lore of the Acagchemem tribe of Indians, and called it Chinigchinich, after the name of their supreme deity.

At his death, Boscana's manuscript was presented to Alfred Robinson who, recognizing its value, translated it from the Spanish and included it in his "Life in California", published in New York in 1846. Subsequently, this fundamental work remaining to us on the California Indians of the Mission period has become lost to the general reader, and its republication is therefore hailed with enthusiasm.

Our own enthusiasm is increased by the fact that

the present edition is wholly the work of Californians, with first honors to the publisher, Thomas E. Williams, director of printing at the Santa Ana Junior College, and to the students in his classes who did the printing, the presswork and the binding. As an example of fine craftwork, the book is outstanding. To Jean Goodwin, of the art faculty of Santa Ana Junior College, our highest compliments on the full-page illustrations in color, and on the illuminated initials at the opening of each chapter. One naturally expects good editing from Phil Townsend Hanna, editor of *Touring Topics*, and he has not disappointed us in his editorship of "Chinigchinich". Interesting and scholarly are the voluminous annotations by John P. Harrington, of the Bureau of American Ethnology. Equally interesting and scholarly is the foreword contributed by Frederick Webb Hodge, director of the Southwest Museum, Los Angeles.

It is such works as "Chinigchinich", and not the windily written and cheaply printed brochures of chambers of commerce, that will gain for California the reputation it seeks as the cultural center of the universe. N. H. P.

MANUFACTURERS' PUBLICATIONS



THE "JORDANS" EMPLOY AN ARCHITECT

The "Jordans" have decided to employ an architect, and only two or three million westerners already know about their momentous decision.

You see the "Jordans" consisting of Don and Mary Jordan, weekly broadcast their activities over the entire western National Broadcasting Company's network in behalf of the building industry in general and The Paraffine Companies Inc. products, in particular.

During the past several months the "Jordans" have been improving their present residence, which at the outset consisted of a completely run down house, which was being barely held together with a few half pulled out nails.

After the "Jordans" decided to modernize completely this house to make it livable, they enlisted the aid of the local Pabco man and converted it at an infinitesimal cost into such a livable home that some friend of theirs fell in love with it and insisted upon purchasing it, paying a price that enables the "Jordans" to now build the home of their dreams.

Mr. and Mrs. Jordan have decided that it would be money well invested to employ an architect even in advance of the purchase of the site of their new home. The architect commends them for their foresight, telling them how important it is to select a site possessing the proper area and elevation that will enable them to construct their dream home just as they have conceived it and as his plans have developed it.

Hence the many services of an architect will be visualized in action to an immense Western audience in a manner that will emphasize to home owners the importance of this profession. You will find it quite interesting to tune into this program some time. It is broadcast every Thursday morning at 10:40 A. M. Pacific Standard Time over stations KGO, San Francisco; KFI, Los Angeles; KFSD, San Diego; KGW, Portland; KOMO, Seattle; KHQ, Spokane.

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